MASTERPIECES OF DUTCH PAINTING IN THE SEVENTEENTH CENTURY

LOAN EXHIBITION

Under the Auspices of
THE ANGLO-NETHERLANDS SOCIETY

EUGENE SLATTER
30 OLD BOND STREET
LONDON W 1

CATALOGUE - THREE SHILLINGS
Sold to benefit the Funds of the
HELP HOLLAND COUNCIL

JUNE 27 to JULY 28, 1945 - 10 to 5.30 (including Saturdays)

This Exhibition has been planned by me as a tribute of admiration for the proud fortitude of the Dutch people under an ordeal without equal, and as a means of bringing them some measure of relief through the *Help Holland Council*. I am deeply grateful to the Collectors and to the National Trust whose generosity has made it possible for me to realise this project, and highly appreciate the patronage extended to it by the Anglo-Netherlands Society. My thanks are also due to Professor Tancred Borenius for his invaluable help and advice.

The noble paintings assembled here arose in Holland's golden era, when a galaxy of artists of genius wrought masterpieces for a free, enlightened and beauty-conscious people. They breathe that essential serenity of spirit which yet lives in the sadly battered but unbowed Holland of to-day. *Je Maintiendrai*—the motto of the House of Orange—perfectly expresses the temper of the Dutch. They will rebuild their ravaged country; and one day their present suffering may bring forth a new flowering of the people's genius—a new golden era of Dutch art.

If this Exhibition, while giving pleasure to art lovers, is to any degree instrumental in furthering the vital object of the Help Holland Council—that of speeding Holland's recovery—I shall feel rewarded indeed.

EUGENE SLATTER

Introduction

THE small but choice collection of masterpieces of Dutch seventeenth century paintings now exhibited at this gallery brings before our eyes one of the most exquisite episodes in the whole history of European art; and it is inevitable that, seeing those pictures at the present time, we should particularly remember the fact that glorious Dutch seventeenth century art came into being after Holland had given proof of heroism and constancy which can never be forgotten. It is interesting to recollect that Holland's independence was formally recognised at the Peace of Munster in 1648; her greatest master, Rembrandt, shortly before painted a picture strikingly commemorating the triumph of Holland's cause and now belonging to the Museum of Rotterdam—a city which has suffered so cruelly in this war. The fate of this picture is not known at present, but we shall hope for its safe re-emergence at some time, together with many other Dutch masterpieces whose fate is a matter of anxious concern at the moment.

The comprehensiveness and variety of Dutch seventeenth century painting are well-nigh inexhaustible: at the head of the school stands Rembrandt, whose Shakespearean gift of imagination surpasses that of everyone else. The life of the Dutch people in all its aspects is interpreted with profoundly sympathetic insight and incomparable sense of the pictorial by a host of masters, such as Vermeer of Delft, Pieter de Hooch, Gabriel Metsu, Nicolaes Maes and Jan Steen, all of them represented in the present exhibition by magnificent examples. And, in addition, there are the admirable pictures of the Dutch landscape and of the sea that fringes the coasts of Holland; while the painters of the Dutch flowers and the characteristic Dutch still life all contributed in their way to this delightful reflection of the life within which the artists moved and worked.

Arranged under the auspices of the Anglo-Netherlands Society, it is confidently hoped that the present exhibition may prove a gesture which comes at a peculiarly apposite moment.

June, 1945. TANCRED BORENIUS

CATALOGUE

PIETER DE HOOCH *1629 · Rotterdam · Delft · Amsterdam, until c. 1683*

1 THE GOLF PLAYERS

LENT BY THE NATIONAL TRUST

In an entrance-hall paved with red tiles a little girl stands with her right hand on a door-handle, holding a golf club in her left. A boy is playing golf in the courtyard.

PANEL, 24 × 17½ in.

COLLECTION : Count von Fries, Vienna.

SALES : Héris of Brussels, in Paris, June 19, 1846, No. 27 ; Piérard of Valenciennes, in Paris, March 21, 1860, No. 29. Sir H. H. Campbell Collection, London, sold June 16, 1894, No. 37 ; Collection Hon. Mrs. Ronald Greville.

EXHIBITED : Grosvenor Gallery (Woman and Child in Art), London, 1913-1914, No. 63 ; Exhibition of Dutch Art, Burlington House, 1929, No. 324.

LITERATURE : Hofstede de Groot, vol. i, No. 305 ; C. Brière-Misme, Gazette des Beaux-Arts, v. pér., xvi, 1927, 64.

JAN VAN GOYEN *1596 · Leyden · The Hague · 1656*

2 RIVER SCENE

LENT BY CAPTAIN SIR BERNARD ECKSTEIN, Bt.

Stretch of quietly-flowing river ; sailing boats and a row boat with figures ; two cows on the right bank. Some houses and a church on the left bank, where more figures, some walking, others riding in a cart, as well as a man on horseback, are seen.

CANVAS, 21 × 26 in. SIGNED AND DATED 1651

CORNELIS DE MAN *1621 · Delft · 1706*

3 THE GAME OF CARDS

LENT BY THE NATIONAL TRUST

An interior, with a lady in a brown skirt and red bodice and a gentleman in brown doublet with white sleeves seated at a table playing cards ; a boy taking some cards from the table, on the left ; through a window in the background is seen a building.

PANEL, 16¾ × 12¾ in.

COLLECTION : J. P. Heseltine ; Hon. Mrs. Ronald Greville.

EXHIBITED : Burlington House, 1912, No. 72 ; Burlington Fine Arts Club, 1920, No. 16.

REMBRANDT VAN RIJN *1606 · Leyden · Amsterdam · 1669*

4 AN ORIENTAL WITH A WHITE TURBAN

LENT BY THE DUKE OF DEVONSHIRE, K.G.

Half-length figure, with clasped hands, turned towards the spectator. Life size. He wears a rich turban and a black fur-lined cloak, which is fastened in front with a gold clasp, having a richly wrought medallion portrait in the centre. On the right is a view into an adjacent room, in which an armchair is placed at a table ; a book lies open on the table in front of a brazen serpent twined round a pillar. Behind this is a recess, near which is a candle in a candlestick projecting from the wall. On the wall hangs a wallet. Possibly a representation of Aaron, to whom or to Moses the attribute of the brazen serpent belongs.

PANEL, 40 × 31½ in. ROUNDED ON TOP · SIGNED : REMBRANDT f. 1635

MENTIONED IN 1761 AS BEING AT DEVONSHIRE HOUSE, LONDON

EXHIBITED : Royal Academy Winter, London, 1878, No. 169 ; 1899, No. 83 ; Guildhall Art Gallery, London, 1894, No. 47 ; Amsterdam, 1898, No. 39 ; Exhibition of Dutch Art, Royal Academy, 1929, No. 169.

LITERATURE : Hofstede de Groot, vol. vi, No. 346 ; Devonshire Catalogue, No. 548.

Engraved in mezzotint by W. Peter, 1764 and 1776 ; engraved by Spencer ; the head only by Görling.

Numerous copies dating from the seventeenth and eighteenth centuries are known.



PIETER VAN SLINGELAND — *1640 · Leyden · 1691*

5 JOHANNES VAN MUSSCHENBROEK AND HIS WIFE

LENT BY JOHN WALTER, Esq.

The Lady, wearing a blue velvet jacket and a white satin skirt, sits facing the spectator at a marble table partly covered with a red velvet cover on which lie two music books. She holds with her right hand a little spaniel; in her left is an open music-book. She wears a string of pearls round her neck. Behind the table to the left sits her husband, seen in profile ; he has long hair and is dressed in dark clothes ; his beardless face wears a slight smile. He holds a violin. From the ceiling in front hangs a curtain. The back wall is panelled ; through an arched doorway is seen a park with a statue.

PANEL, 24 × 19 in. SIGNED IN FULL AND DATED 1685

SALES : Collection of Madame van Musschenbroek, Delft ; Rhôné Collection, Paris, 1854 ; Pereire Sale, Paris, March 6, 1872, No. 160 ; F. Kleinberger, 1901 ; T. Humphry Ward, London ; John Walter, London.

LITERATURE : Hofstede de Groot, vol. v, No. 137. See Moes, Iconographia Batava, No. 5232, I.

On the back of the picture appears the following inscription (translated) : 'Married August 25, 1685. The husband born at Leiden, 2 August, 1660. Died at Leiden 10 January, 1707. The wife born at Leiden 2 April, 1659. Died at Leiden, 4 April, 1743'.

NICOLAES MAES — *1632 · Dordrecht · Amsterdam · 1693*

6 THE LACE WORKER

LENT BY CAPTAIN E. G. SPENCER-CHURCHILL, M.C.

A woman is seen on the left, seated making lace. Close to her on the right is a table covered with a striped cloth on which are a tankard and a large open book.

PANEL, 22½ × 28½ in.

SALE : Anonymous, Christies, May 26, 1832, No. 49.

LITERATURE : Arundel Club Portfolio, 1916, No. 15.

RACHEL RUYSCH — *1664 · Amsterdam · 1750*

7 FLOWER PIECE

LENT BY MRS. EUGENE SLATTER

A glass bowl stands on a variegated marble slab partly covered by gold-fringed velvet, holding a rich assortment of flowers. The image of the artist holding her palette and of the window behind her is reflected in the bowl.

CANVAS, 30 × 25 in.

WILLEM VAN MIERIS — *1662 · Leyden · 1747*

8 AN ARTIST IN HIS STUDIO

LENT BY CAPTAIN E. G. SPENCER-CHURCHILL, M.C.

Holding a glass of wine in one hand and a pipe in the other, an artist is seated in a studio at a table on which are a palette, a sketch book, a red velvet drapery, etc.

PANEL, $8\frac{3}{4}$ × $7\frac{3}{8}$ in. SIGNED AND DATED 1701

JOHANNES VAN DE CAPPELLE — *1624-5 · Amsterdam · 1679*

9 FISHING BOATS AT ANCHOR

LENT BY SIR AUSTIN E. HARRIS, K.B.E.

A view on the Coast with sailing boats and small craft ; in front, two fishermen carrying a basket towards a boat.

CANVAS, 21 × $24\frac{1}{2}$ in.

COLLECTIONS : Charles O'Neil ; L. W. Neeld, Grittelton House.

EXHIBITED : Burlington House, 1877, No. 201.

LITERATURE : Waagen, 'Treasures of Art In Great Britain', vol. ii, p. 248 ; Hofstede de Groot, vol. vii, No. 28.

JOHANNES VERMEER *1632 · Delft · 1675*

10 THE LOVE-LETTER

LENT BY SIR ALFRED BEIT, Bt., M.P.

Full-length figure of a lady. She is seated on the right, writing at a table, which is covered with an oriental rug ; behind her, slightly to the left, stands a maid-servant, with folded arms, waiting for the letter. On the wall behind is a large picture, apparently representing the Finding of Moses. In the window to the left is a coat-of-arms which is no longer legible. In the left foreground, part of a large curtain.

CANVAS, 28 × 23 in. SIGNED J. V. MEER (THE J V AND M INTERTWINED)

The picture was after Vermeer's death in the possession of his widow Catharina Bolnes. Together with the 'Lady Playing the Guitar', now in the Iveagh collection at Kenwood, it was given as security for a debt of 617 florins.

SALES : Josua van Belle, Rotterdam, September 6, 1730, No. 92 ; Franco van Bleiswijck Collection, Delft ; inherited by Hendrik van Slingeland, The Hague, 1734 ; Miller von Aichholz Collection, Vienna ; E. Secretan Sale, Paris, July 1, 1889, No. 140 ; Marianoni Collection, Paris.

EXHIBITED : Exhibition of Dutch Art, Royal Academy, 1929, No. 314.

LITERATURE : Hofstede de Groot, vol. i, No. 35, and in 'Vermeer and Fabritius', 1906-8, pl. xxiii ; W. Bode, 'Catalogue of the Beit Collection', 1913, No. 69.



PIETER DE HOOCH *1629 · Rotterdam · Delft · Amsterdam, until c. 1683*

11 A WOMAN PLUCKING A DUCK, WITH A MAID-SERVANT IN AN INTERIOR

LENT BY VIOLET LADY MELCHETT

A woman sits plucking a duck in a room ; a maid-servant stands near and shows her a cabbage. In the background a man is sitting by the fireplace ; at the side a girl enters from an adjacent room.

CANVAS, 25 × 30 in.

SALE : Amsterdam, July 16, 1819, No. 71.

LITERATURE : Valentiner, 'Pieter de Hooch', Pl. 154 : Hofstede de Groot, vol. i, No. 53 ; C. Brière-Misme, Gazette des Beaux-Arts, 1927.

KAREL DU JARDIN *1622 · Amsterdam · Venice · 1678*

12 PORTRAIT OF THE ARTIST

LENT BY MISS CLARISSA BORENIUS

Dressed in dark blue coat, turned to the right, holding a clay pipe in his right hand.

CANVAS, MOUNTED ON WOOD, 9¼ × 7 in.

EXHIBITED : Burlington Fine Arts Club, Winter Exhibition, 1919, No. 10 ; Exhibition of 17th Century Art in Europe, Royal Academy, 1938, No. 264.

GABRIEL METSU — *1630 · Leyden · Amsterdam · 1667*

13 THE DUET (OR 'LE CORSAGE BLEU')

LENT BY VISCOUNT BEARSTED, M.C.

A young lady in a blue jacket and a white silk skirt sits on the right, holding a music-book and singing. To the left a man sits tuning a guitar.

PANEL $15\frac{1}{2} \times 11\frac{1}{2}$ in. SIGNED : G. METSU

SALES : Randou de Boisset, Paris, February 3, 1777, No. 81 ; Destouches, Paris, March 21, 1794 ; Wattier, Paris, 1797 ; Robit, Paris, May 21, 1801 ; G. Hibbert, London, 1829. Collection Joseph Neeld, Grittleton House, 1833 ; Alfred de Rothschild, Halton Manor.

EXHIBITED : British Gallery, London, 1815, No. 74, and 1831, No. 76 ; Royal Academy Winter, 1878, No. 119 ; Kleykamp Galleries, The Hague, 1927, No. 24 ; Exhibition of Dutch Art, Royal Academy, 1929, No. 234.

LITERATURE : Waagen, vol. ii, 246 ; Hofstede de Groot, vol. i, No. 149 ; 'The Connoisseur', June, 1902, p. 72.

A copy is at Buckingham Palace, 1885 Cat., No. 19.

PHILIPS WOUWERMAN — *1619 · Haarlem · 1668*

14 A MARKET SCENE

LENT BY SIR WILLIAM BIRD, J.P.

A broad open market place in a Dutch town. To the right a servant girl with a pail on her arm in front of a market woman's vegetables spread on the ground. Men unload baskets of vegetables from a sledge drawn by a horse. Booths, another woman selling vegetables, a fishwoman and others. In the left foreground people selling cheese and vegetables. In the centre a man with a barrow and a harlequin surrounded by children.

CANVAS, 25 × 32 in.

SALES : Morel, Paris, April 19, 1786 ; Marin, Paris, March 22, 1790 ; purchased for Six Van Winter Collection, Amsterdam, in 1800.

EXHIBITED : Six Collection, Amsterdam, 1900, No. 168.

LITERATURE : Hofstede de Groot, vol. ii, No. 966 ; Smith, Part I, No. 183, and Suppl., No. 65 ; Lafenestre, 'La Hollande' ; Richtenberger, 'La Peinture en Europe', Paris, p. 335.

GABRIEL METSU *1630 · Leyden · Amsterdam · 1667*

15 THE LETTER READER

LENT BY LILIAN LADY BEIT

A young girl is seated to the left on a dais by a window, absorbed in reading a letter. To the right is the maid-servant who has brought the letter, her arm thrust through the handle of a pail, which she rests on her hip. She stands with her back to the spectator looking at a sea-piece which hangs on the wall, and draws back a corner of the green curtain by which it is protected.

PANEL, 20½ × 16 in. SIGNED ON THE LETTER IN THE MAID-SERVANT'S HAND: MR. METSU TOT AMSTERDAM PORT

SALES : Hendrik Sorgh, Amsterdam, March 28, 1720 ; G. Bruyn, Amsterdam, March 16, 1724 ; G. Braamkamp, Amsterdam, July 31, 1771. Lord Francis Pelham Clinton Hope Collection, Deepdene.

EXHIBITED : British Gallery, 1815 ; Royal Academy Winter, 1881, No. 125, and 1900, No. 46 ; South Kensington Museum, 1891, No. 38 ; Burlington Fine Arts Club, 1900, No. 46 ; Exhibition of Dutch Art, Royal Academy, 1929, No. 320.

LITERATURE : Waagen, vol. ii, 116 ; Hofstede de Groot, vol. i, No. 184 ; W. Bode, Catalogue of the Beit Collection, 1913, No. 34.

Etched by P. J. Arendzen in 'Masterpieces of Dutch Art in English Collections'.

Companion picture to No. 16.



GABRIEL METSU *1630 · Leyden · Amsterdam · 1667*

16 THE LETTER WRITER

LENT BY LILIAN LADY BEIT

A young man sits writing a letter at a table. On the wall hangs a picture, a landscape with cattle, probably by Simon van der Does, in an elaborately carved frame. The lower part of the wall is inlaid with Delft tiles.

PANEL, $20\frac{1}{2} \times 16$ in. SIGNED : G. METSU

FOR HISTORY, ETC., SEE No. 15

LITERATURE: *Waagen, vol. ii, 116; Hofstede de Groot, vol. i, No. 185; W. Bode, 'Catalogue of the Beit Collection', 1913, No. 33.*

Etched by P. J. Arendzen in 'Masterpieces of Dutch Art in English Collections'.

Companion picture to No. 15.



REMBRANDT VAN RIJN *1606 · Leyden · Amsterdam · 1669*

17 PORTRAIT OF A YOUNG WOMAN

LENT BY VISCOUNT BEARSTED, M.C.

Bust portrait of a young woman, turned three-quarters to the left. She has a pensive expression and is wearing a dark gown with a small *fichu*, which is fastened with a pendant brooch, a necklace of beads, earrings and an ornament in her hair.

PANEL, 23 × 19 in. SIGNED : R H L

SHEFFIELD FAMILY COLLECTION

LITERATURE: Burlington Magazine, March, 1944, p. 62-5

PIETER DE HOOCH *1629 · Rotterdam · Delft · Amsterdam, until c. 1683*

18 A FAMILY PARTY

LENT ANONYMOUSLY

A party of nine ladies and gentlemen seated at a table. On the left, between two windows, a man in grey wearing an apron ; a servant girl standing in front of a large picture in the background. In the foreground left, a young woman wearing a yellow jacket, red skirt and blue apron is seated on a stool suckling a baby. Light is streaming in through the window at the left.

CANVAS, 25½ × 22¾ in. SIGNED IN FULL

LITERATURE : Valentiner, 'Pieter de Hooch', p. 261

PIETER DE HOOCH *1629 · Rotterdam · Delft · Amsterdam, until c. 1683*

19 A WOMAN NURSING A CHILD, AND A MAID-SERVANT WITH ASPARAGUS

LENT BY LORD SWAYTHLING

A young mother is seated in the centre of a room near a cradle nursing a baby while a servant standing by her side is displaying asparagus in a basket. A small dog is drinking out of a wooden tub in the left foreground ; a man is seated by the fireplace in the background. Through an open door in the corner on the right is seen a courtyard with a tree.

CANVAS, 28 × 32¼ in. SIGNED IN FULL

SALES : D. Meulen, Amsterdam, 1850 ; Cleef, Paris, 1864 ; Anonymous, Paris, 1889 ; Durand-Ruel, Paris.

LITERATURE : Valentiner, 'Pieter de Hooch', p. 119 ; C. Brière-Misme, Gazette des Beaux Arts, 1927.

JAN VAN DER HEYDEN *1637 · Gorinchem · Amsterdam · 1712*

20 A HOUSE BENEATH TREES

LENT BY PERCY B. MEYER, Esq.

A woody landscape with a cottage, peasants and animals on a road ; in the right foreground is a pool. The figures are by A. van de Velde.

PANEL, $12\frac{3}{4} \times 10\frac{3}{4}$ in. SIGNED IN FULL

COLLECTION : I. M. Seymour, East Knoyle.

LITERATURE : Waagen, ' Treasures of Art in Great Britain', Suppl. p. 385 ; Hofstede de Groot, vol. viii, No. 320.

QUIRYN BREKELENKAM *1620 · Leyden · 1668*

21 AN INTERIOR

LENT BY MRS. EUGENE SLATTER

A lady wearing a fur-trimmed pink jacket and holding in her lap a black velvet cushion with needlework and embroidery scissors, her feet resting on a charcoal foot-warmer, is seated near a table covered by a rich red cloth on which rest a family Bible and a glass of wine. She is choosing fish from a tray presented to her by a maid, while the fisherman, smoking a pipe, waits behind the half-open door. A painting and a clock hang on the wall behind her ; her slipper, a chair and household utensils in the foreground right.

PANEL, 20 × $16\frac{1}{4}$ in. SIGNED : Q B 1664

JACOB VAN RUISDAEL *1628-9 · Haarlem · Amsterdam · 1682*

22 WOODED DUNES

LENT BY PERCY B. MEYER, Esq.

A road running down a sandy hillside between oak trees, with a waterfall in foreground left and a house at the top of the hill. A huntsman is speaking with a peasant woman, who has a child with her, on the right.

PANEL, $20\frac{1}{2} \times 26\frac{3}{4}$ in. SIGNED IN FULL, DATED 1651

COLLECTION : In the Palace, Dessau, No. 346.

LITERATURE : Hofstede de Groot, iv., p. 271; Rosenberg, 'Jacob van Ruisdael', 563, pl. 66.

NICOLAES MAES *1632 · Dordrecht · Amsterdam · 1693*

23 A KITCHEN WITH A WOMAN AT THE PUMP

LENT BY LORD SWAYTHLING

In the right centre is a woman pumping water into a pail. Various kitchen utensils are seen. In the left background an old man and a child are by the fireside. Near a window to the left of the fireplace two women are preparing a meal.

CANVAS, 28 × 33 in.

SALES : Quarles, Amsterdam, October 19, 1818, No. 29 ; Ralph Bernal, London, 1824 ; Adrian Hope, London, June 30, 1894, No. 38. Collection Baron Alphonse de Rothschild, Paris.
LITERATURE : Hofstede de Groot, vol. vi, No. 55 ; Smith, No. 12.

EXHIBITED : B.I. 1829, No. 111 ; Royal Academy Winter, London, 1910, No. 71 ; Exhibition of Dutch Art, Royal Academy, 1929, No. 271 ; Manchester, 1929, No. 42 ; Exhibition 17th Century Art in Europe, Royal Academy, 1938, No. 242.



PIETER DE HOOCH *1629 · Rotterdam · Delft · Amsterdam, until c. 1683*

24 A DUTCH GARDEN COURT

LENT BY MAJOR-GENERAL SIR HAROLD WERNHER, K.C.V.O.

A courtyard and rose-garden, with a woman holding a broom, and a little child blowing bubbles.

PANEL, 23¼ × 20½ in.

EXHIBITED : Exhibition of Dutch Art, Royal Academy, 1929, No. 327.

LITERATURE : Gazette des Beaux-Arts, V pér XVI, 1927, pp. 68-69 (repro.).



BALTHASAR VAN DER AST *1590 · Middelburg · Utrecht · Delft · 1656*

25 FRUIT AND FLOWERS

LENT BY MRS. EUGENE SLATTER

A blue Delft vase with metal base holding flowers stands on a table by the side of a round basket containing grapes, apples, peaches and quinces. A profusion of other fruit, interspersed with variegated shells, has attracted a lizard and a variety of insects, while a red parrot pecks at a cherry.

PANEL, 22 × 35½ in. SIGNED IN FULL



JAN STEEN *1626 · Leyden · The Hague · Delft · Haarlem · Leyden · 1679*

26 THE TIRED TRAVELLER

LENT BY VISCOUNT BEARSTED, M.C.

In front of a country inn a traveller sits on a barrel under the shade of a vine-covered trellis. On the table before him is a freshly gathered rose, apparently intended for the pretty girl who offers him a glass of wine. The man regards her so intently that he leaves the wine unnoticed.

PANEL, 12½ × 10 in. SIGNED : J. STEEN

Formerly in the Collection of the Duke of Valentinois.

SALES : J. F. Tuffen, London, 1818 ; Sir Simon H. Clarke, Bart., London, 1840.
COLLECTION : Henry Bevan, London, 1842 ; Alfred de Rothschild, London.

EXHIBITED : British Gallery, 1819 ; Jan Steen Memorial, Leyden, 1926, No. 63 ; Exhibition of Dutch Art, Royal Academy, 1929, No. 195.
LITERATURE : Hofstede de Groot, vol. i, No. 668 ; W. Martin, 'Zeitschrift fuer bildende Kunst', 1927-28, p. 332.

A version with variations in the Montpellier Museum.



GABRIEL METSU — *1630 · Leyden · Amsterdam · 1667*

27 A GENTLEMAN AND A LADY AT THE HARPSICHORD

LENT BY MAJOR-GENERAL SIR HAROLD WERNHER, K.C.V.O.

A young lady sitting on the right at a harpsichord turns towards a gallant cavalier, who offers her a glass of wine. On the lid of the instrument, upon which is some music, is inscribed :

"[in te d]omine spe[ravi non con]fondar in aet[ernum]."

PANEL, 22 × 16½ in. SIGNED : G. METSU

COLLECTIONS : Duke of Courland and Sagan ; Prince zu Hohenzollern-Hechingen, Löwenburg. Dr. M. Schubart Sale, Munich, October 25, 1899, No. 40.

EXHIBITED : Leipzig, 1889, No. 144 ; Munich, 1895, No. 34 ; Burlington Fine Arts Club, London, 1905, No. 19 ; Exhibition of Dutch Art, Royal Academy, 1929, No. 242.

LITERATURE : Hofstede de Groot, 'Sammlung Schubart', p. 28; Hofstede de Groot, vol. i, No. 159.



MELCHIOR DE HONDECOETER — *1636 · Utrecht · The Hague · Amsterdam · 1695*

28 THE FEATHERED CHOIR

LENT BY J. GEOFFREY HART, Esq.

An owl seated on a branch is conducting an earnest choir of singing birds with the aid of an open music book suspended from the branch.

CANVAS, 50 × 40 in. FULLY SIGNED

COLLECTIONS : M. Julienne, Paris, 1767 ; Count de Merle, 1783.

WILLEM VAN DE VELDE (The Elder) — *1611 · Leyden · London · 1693*

29 THE DUTCH FLEET AT ANCHOR IN A CALM

LENT BY CAPTAIN BRUCE S. INGRAM, O.B.E., M.C.

A group of warships at anchor, with other vessels, in a calm ; that on the right is firing a salute. In the foreground a boat, full of sailors, steers for the shore.

CANVAS, 33¼ × 41¼ in. FULLY SIGNED AND DATED 1658

COLLECTIONS : Third Lord Macdonald (d. 1832) ; Sir Godfrey Macdonald of the Isles.
SALE : February 22, 1935, No. 28.

EXHIBITED : Exhibition of 17th Century Art in Europe, Royal Academy, 1938, No. 200.

JAN JANSZ VAN DE VELDE — *1620 · Haarlem · Amsterdam, c. 1660*

30 STILL LIFE

LENT BY MRS. EUGENE SLATTER

Upon a table covered in brown velvet are grouped a tall roemer half-filled with wine, two pewter plates, one holding a peeled lemon, the other olives, and a bunch of grapes with vine leaves. Walnuts and a knife are lying on the edge of the table.

PANEL, 27½ × 22½ in. SIGNED IN FULL AND DATED 1645

COLLECTION : Goudstikker, Amsterdam.



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